



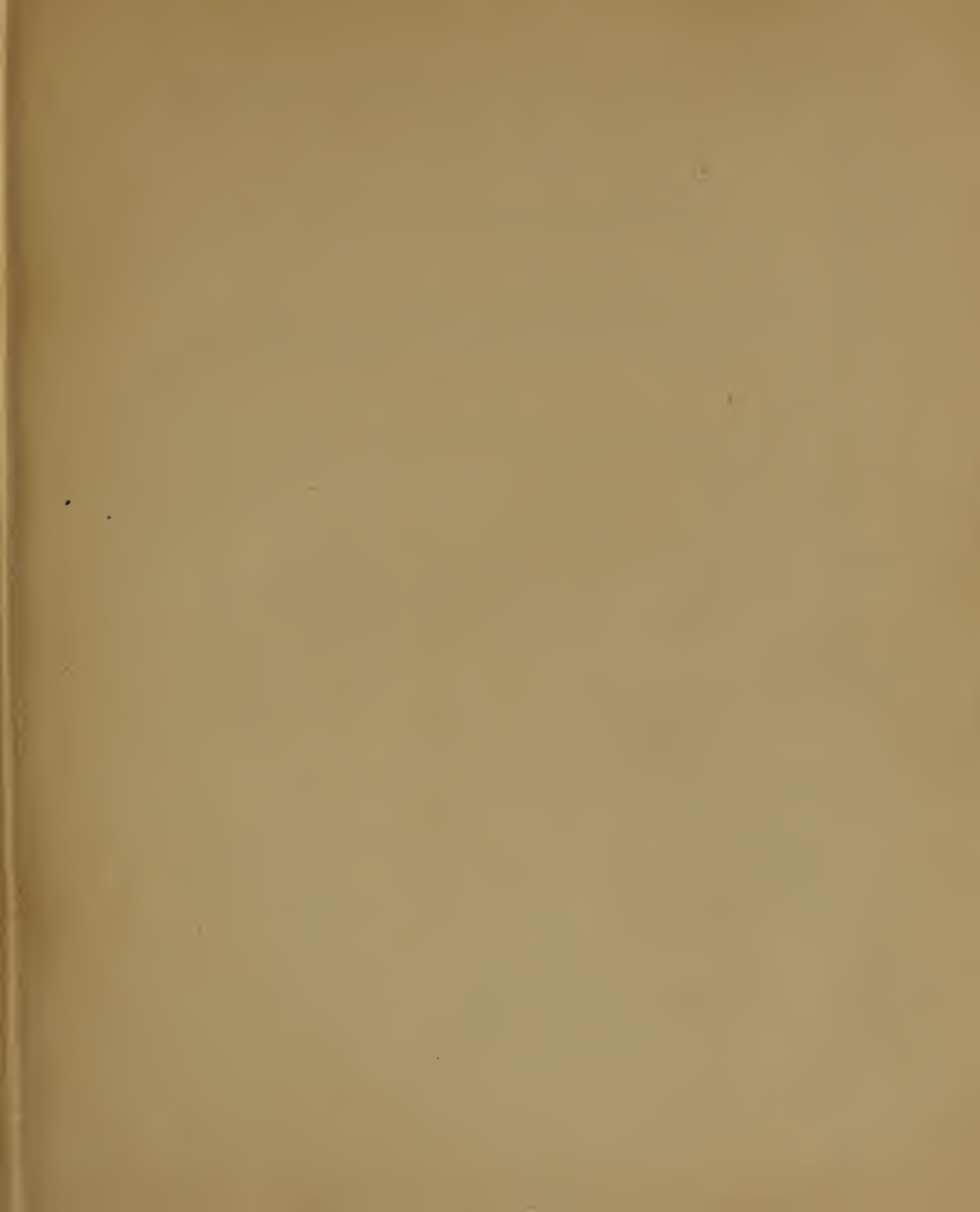


Class P1N4111

Book .L43

Copyright N<sup>o</sup>

**COPYRIGHT DEPOSIT**





# THE HEART OF ART

AN ECONOMIC SYSTEM OF

## EXPRESSION.

[FOR SELF-HELP.]

"The best of a book is not in the thought which it contains, but the thought which it suggests; just as the charm of music dwells not in the tones, but in the echoes of our hearts."

G. SWEDE LEWIS.

### The Endeavor.

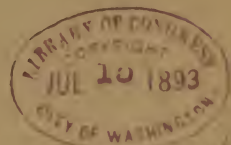
Voice-Tone Painting.  
Economy of Expression.  
Extemporaneous Speaking.  
Articulation.  
Physical Culture.  
Personal Magnetism.  
Platform and Stage Effect.

### The Result.

Better Health.  
Voice Volume.  
Distinct Articulation.  
Ready Speaking.  
Correct Reading.  
Powerful Oratory.  
Natural Grace.

NEW YORK:  
NEVIUS & KANE.

1893.



31372



COPYRIGHT  
BY  
G. SWEDE LEWIS.  
1893.





Dedicated  
to  
The generous ones  
Who in learning to help themselves  
Will help others  
and  
To all that is  
Unaffected—forceful—truthful—just.



## PREFACE.

---

YIELDING to a request made by some of my dear and thoughtful friends, who say they have my interest and my subject at heart, I send this little book out to help men and women to become excellent in EXPRESSION; also to acquaint them with the origin and usefulness of the FINE ART FAMILY.

Another kindly encouragement is, that whatever imperfections it may have, I know it free from "elocutionary nonsense" and untruth; and, furthermore, I know it will enhance, and if need be cultivate an appreciation of all that is elevating and inspiring in our unrivalled English Literature. So if you feel that your mind is not quite prepared to clearly understand or fully enjoy the teachings of our standard authors, this little mentor of mine is what you need. You will find it a frank and sincere critic, although, at times, it may seem cutting and harsh. You will feel its vigorous endeavor to have you cultivate all that is best in your own individuality, instead of warping it with impossible imitations. You are taught that true excellence in Expression must be studied from THE WITHIN, and not from without the human mind and heart. You are taught how mysterious, how pregnant, and yet how helpful and kindly is the HUMAN WILL.

It will be noticed that we provide the best literary material for certain voice-tone paintings, which are to be made after a time spent in what we term THE TEMPLE OF EXPRESSION. The student is to study and use this material as we direct, at the proper time and in the proper place, and is to look for the proof of correct work in the Sealed Pocket of this book.

The conceit of the Sealed Pocket, conjoined with the delicate and



novel effort of painting pictures with the voice, affords a most delightful intellectual pastime, which can be indulged in by the individual, or by "Reading Circles" and Lyceums. Just how it can be done may be learned from our special remarks on the Sealed Pocket.

And we would say that our work is not intended as a text-book for the class, instead of which it is intended for SELF-HELP.

It will be noticed that half of the pages are blank, with merely the word "Record" at the top of them. This half of the book is reserved for a record of the student's work. And much is expected of him in this particular, for he is to plan and build a system of his own from our suggestions, which do but teach him how to study. And this system of his must be recorded as it grows. And he need not apprehend any inability to do as we demand, for the requirements are surely within him, and our explanations are clear and accurate enough for every purpose. In this way we can take an earnest student close to nature, and every statement and theory will prove itself, as we advance along the system of work to an assured success.

And let me tell him, just here, that there is no easy cushioned vehicle, in which he can ride with regal ostentation, to that success which is in the Fane of Art. He will have to go over every inch of the ground himself, from start to finish. Some have reached the goal by persistent plodding. Others have been tripped up by inexperienced haste, to rise no more. Some have walked steadily to the reward. And a few, by special training, have buckled up their belt of effort, and with great, determined swiftness reached the Temple 'mid the world's applause.

To an earnest student I can say, "Quick, take my hand, the way is known to me, the stumbling rocks and quick-sands are all located. Yonder, lifting its crystal dome above the fog and mist of text books, is our Fane of Art. Come, let's reach it while yet 'tis day."



# INDEX.

	PAGE
A "BIRD'S-EYE VIEW" OF OUR THEME .....	15
THE GYMNASIUM OF EXPRESSION .....	37
Breathing and Blood .....	39
Picture of the Midriff or Breathing Muscle .....	41
Deep Breathing .....	43
Articulation .....	45
Economy of Breath .....	47
Whispering .....	49
The Lips .....	51
The Tongue .....	53
The Muscular System .....	55
Physical Exercise Sheet (Sealed Pocket)	
Grace and Characterization .....	57
THE TEMPLE OF EXPRESSION .....	61
Why we present thoughts as pictures .....	63
Particles of Thought .....	69
Economy of Voice-Tone .....	71
Spontaneity .....	81
Imagination .....	85
Passive—Active—Complex Selections .....	87
Personal Magnetism .....	91
Economy of Movement .....	97
The Compass or Four Points of Gesture (Sealed Pocket)	
Economy of Gesture .....	101
Economy of Face and Eyes .....	107
Vowel Vibrations of the Voice .....	111
Extemporaneous Speaking .....	115
A Wealth of Synonyms .....	117
Flashing Thought Pictures .....	117
The Work-Shop of Orations .....	119
The Sealed Pocket .....	123
MATERIAL FOR VOICE-TONE PAINTING .....	127
How to Study the Material .....	129
The Material .....	145
Scale for Accurate Judgment of Contest .....	151





A “BIRD’S-EYE” VIEW OF OUR THEME.



No more suitable preamble to the subject before us can be selected than an attempt to chronicle the origin of The Fine Arts: so toward that endeavor we shall now proceed.

At the creation of the world, man was placed in the center of its existence—in other words, man is a medium that receives inspiration from the past and inspiration from the future. This passage of inspiration through mankind is known by the name of Feeling–Thought–Memory. To inspiration we owe the realization of everything in life. That thrilling sensation which took shape in you, and which you expressed in poesy, sculpture, voice-tone, with the pencil or the brush, was drawn to you from that mystical infinity surrounding us with its countless emotions, ideas, visions—awaiting birth to human mind.

When born they are nurtured by a Fine Art, until they attain perfect development, and are then recognized and appreciated by human understanding.

### **The Fine Art Family.**

The Fine Arts are seven in number, and are known to us as Action, Utterance, Sculpture, Music, Literature, Drawing, Painting. They each have an interesting history, and volumes could be written of them by genius; but it is the province of this pen merely to trace two of them and make the attempt to describe and portray their nature. The two in question being Action, the eldest, and Utterance, the second born.

Sculpture is the third of the family, Music the fourth, Literature the fifth, Drawing the sixth, and Painting the seventh and youngest.

Mankind, without this wonderful family, would be as incapable of communication, one with another, as are the trees of the forest or



the flowers of the field. We would indeed be like unto a "moving row of magic shadow shapes that come and go."

Action is in sympathy with the eye, Utterance with the ear, so there can be no jealous jar to disturb a constant and almost perfect companionship.

Utterance is the most impartial of the family, and dons word garments appropriate for all occasions. At times its attire is elegant, rich, bright, dazzling, gaudy, impoverished, repulsive, sombre; taking on all the hues of existence, and walking in all companies with becoming ease. It rules by laws which are never disobeyed, until it attempts to command "reading aloud," and then it often has cause for rebuke.

Now these laws should be known to all "readers," and if they then willfully break its commandments, retribution should fall upon them in the shape of ridicule, which is the most potent of punishments in the intellectual spheres.

### **The Great Law of Speech.**

The great law with which Utterance governs speech, and sometimes "reading aloud," and declamation, may be termed *ECONOMY OF EXPRESSION*, because the law of Utterance will never permit us to emphasize a particle of thought that is generally understood, and that after a particle of thought has been made prominent once it is never emphasized a second time unless some very important complete thought intervenes. Each and every word is a particle of thought, under the control of *Economy of Expression*, which law groups them into the perfect mental image or picture, that requires no effort on the part of the listener to understand and appreciate.



Particles of Thought are divided into two classes: Understood Particles and Principal Particles, the latter being what is known as emphasis, the former being treated or used as the shading or filling in of the thought image or picture.

It is for the student to clearly understand that when a thought is to be transmitted by the voice from mind to mind, it must take the form of an image or picture, and the more realistic the image or picture the more effective the reader or speaker. A thought can be made to pass along the mental horizon, presenting an appearance of materialistic truth, by a correct application of this great law of expression. Action is also under the control of Economy of Expression, when it associates with Utterance.

### **The Model we are to Imitate.**

It has been our aim thus far to reveal the workings of the mind in the expression of thought as applied to *SPEECH*, and by speech we mean the *SPONTANEOUS* delivery of thought by the voice. And let it be understood that we mean this law to apply to no form of utterance other than spontaneity, which is the birth of a thought or inspiration. At the birth its nature is pure and perfect as regards its outline of expression; but, unless it is fostered by a Fine Art, the future introduction will nearly always be attended by affectation and untruth. After the thought or inspiration is born, its life is termed "reading" or "reciting," and those students desiring to instruct, entertain, or to influence with it, should prepare themselves by retracing its career until they arrive at the state referred to as the birth, and this may be accomplished by following the direction which this effort is striving to indicate.





### **The Model is Spontaneity.**

It requires no effort to form a correct image or picture with the voice, if the production of it is "impromptu"—or as expressed before, "spontaneous"—because our Maker has provided for us by allowing intuition to apply Economy of Expression. Every one who speaks or talks, from the most illiterate to the most cultured of mankind, forms the outline of the picture correctly, if they give utterance to a thought conceived by themselves, and produced then and there by the voice, without having recourse to imitation, pen or paper.

It will now be perceived that SPONTANEITY is the model we are to imitate in order to flash, with the voice, a correct image or thought picture, that was conceived by any one, with pen in hand, and which has to be given renewed life through the medium of the eye—in other words, when we read aloud, or when we speak that which we have memorized. Therefore be it distinctly understood that when a person is delivering an EXTEMPORANEOUS OR IMPROMPTU discourse, he requires no ever present "rules" to make clear his subject. If he has a weak voice it can be strengthened. If he has a poor articulation it can be remedied. If he is awkward he can be made graceful; but the improvement must be apart from the action of discourse. It must be done in the GYMNASIUM OF EXPRESSION. The place where words are developed, and not thoughts, the place where movements are developed and not gestures.

It is in our power to become so familiar with this great law governing Spontaneity, which is the model for our Voice Tone Painting, that we can apply its principles to any thought, be it ever so old, and at the magic touch it glows with renewed life. Such is the great law circling perpetually in our midst, most potent, almost unknown. The exist-



ence of this law may be ascertained to the satisfaction of any one who will listen to conversation, with the purpose of noting the formation of the thought and not the sense embodied therein. It will also be ascertained that each and every thought has an individuality, that it is pulsed forth in a blended mass, which we have termed the thought picture.

### **A System of Study Necessary.**

And now we must notice those persons who contend that there can be no system of study in the art of expression other than "appreciation" of the thoughts contained in the subject, reposing implicit reliance on "impulse" alone to reproduce the thought. If such is true Authors should be the most expressive exponents of their own compositions. Is this your experience, gentle student? Ours has been to the result that if the majority of Authors had no other medium of imparting their thoughts to the world, save by their reading aloud, the world would be a heavy loser.

And remember that these remarks are not applicable to one who, upon the conception of a thought, delivers it then and there by the voice, without having recourse to pen and paper, for in that case the thought is perfectly produced, being fresh from nature, and the word nature is but another name for "spontaneity." We are often required to listen to an effort made by an "elocuting" reader, or to an independent know-all, untrained one (untrained by himself, herself or any one else) trying to express written thought. The voice may be grandly melodious and bear with it a charm, but we look in vain for the thought picture.

What is the result of a continued effort? The answer is, *Mono-*tony. The picture is "out of drawing," it is blurred with vivid color-



ing, and we soon tire of it. But, when written thoughts are produced according to the dictates of the great law of expression we have been telling you about, they materialize into pictures, that live before us in all power and beauty, being so clearly revealed and so comprehensible that a child would be impressed with their truth, and like all truth resting upon eternal and unvarying principles.

How often do we hear the advice, "Imitate nature if you wish to excel." Very sage advice, but, at the same time, of little use to us, because we are not conducted to the model, nor is the model brought to us. We are merely told of a model that is "somewhere," the precise locality uncertain, and in fact unknown. Under such circumstances the student becomes discouraged and loses faith in the existence of a great truth to be imitated. Or, if he perseveres, his creations may be shaped according to some individual standard that will offend good taste.

### **No Grammatical Rules.**

The study of Utterance is apart from grammatical rules, they being in comparison, like unto the manufacturers of artist's materials: making color, brushes, canvas, with propriety and perfectness, but cannot make the picture until they have studied the laws governing Economy and Perspective. So it is with Authors and all others desiring to flash thought from mind to mind by means of the voice. They must study to that end, and by study we do not mean the act of standing very close to one's subject, with a brush in one hand and a microscope in the other. We are not to shatter voice-tone into atoms, into fragments, and then endeavor to glue them together with "elocutionary rules." And do not, we conjure you, enter a labyrinth of "slurs, slides and inflections," for it will confound all earnest effort. Nor are we, under





any rational circumstances, to purchase a stock of ready-made gestures to correspond with thought.

Place your subject before you in the light of economic appreciation, then cultivate the artistic judgment by studying the Principal Particles and the Understood Particles of Thought—decide upon them—try to blend them out of each other by means of the voice, using the Understood Particles as shading; try to “draw” your subject in a bold, free outline, and the very effort will give you success.

If your life work is to be lofty, turn a misdirected attention from French dialect exercises, negro dialect exercises, dude dialect exercises, Dutch dialect exercises, and even from the dialect peculiar to the Celestial Empire. Turn your attention from ballet dancing poses when walking with thought. And do, please do, turn your attention from number 7 and number 9 gestures, to be found in “Madam Lily-Swaying-In-The-Wind’s science of physical culture,” and from all other gestures in that dainty and esthetic booklet. Come, come, wash off the paint and powder, hand back the cap and bells, leave the circus tent of expression, allow that a little nonsense now and then is relished by the best of men; but, in kindly justice, infringe not upon the rights of “little mimps.”

### A Word From Action.

“Elocutionists,” as a rule, teach many gestures with the view of imparting grace, forgetting, or not realizing, that the proper definition of grace in its association with reading, speaking and oratory, is THE WITHDRAWAL OF ALL AWKWARDNESS. We must put our subject in FRONT of us, and keep it there with an unassuming disregard of self. If we exhibit too many gestures during an expression of thought, the audience will naturally observe the gestures at the expense of the





thought. And in the same sense too many graceful waves of the voice will be detrimental.

### **A Word From Sculpture.**

I, Sculpture, should like to add a word in favor of the Economy of Expression which you are to hear so much about in The Temple of Expression. A sculptor is standing before a block of marble. He looks into the stone, and as he looks he knows that it is not what he will add to the stone that will cause it to spring into ideal beauty, IT IS WHAT HE TAKES AWAY. And I should like to have it understood that Architecture is partly in my domain and partly in that of Drawing.

### **A Word From Drawing.**

As it is generally known that I am intimately associated with Painting, and as Painting figures so conspicuously along this system of Expression in which all of our family are so much interested, I need only say that I shall do all in my power to make it a success.

### **A Word From Painting.**

I, Painting, gladly say that Drawing and myself will lend heartily all that is in our domain to the system of EXPRESSION that it may be made clear and useful, and furthermore we are ready at any time for the duty.

### **A Word From Music.**

I, Music, should like to venture a word on my own account. Our chronicler has forgotten to mention, or perhaps knows very little about



“Singing.” I should like to state that I claim this accomplishment in my domain, for it emanates more from the emotions than from the intellect of man.

### **A Word From The Dictionary.**

And now it becomes my duty to shield from abuse, ridicule and contempt, a poor word that has well nigh been ostracised from the literary and intellectual coteries of the present day. It stands before us now, abject, trembling, pitiful, and answers to the name of “Elocution.” Poor word, you have indeed been much abused: kidnapped from your native dictionary by charlatans of both sexes and bandied over the country, from north to south, from east to west, presented as something unnatural and affected—“a lettered monstrosity.” But you are not. My dear person, whoever you are, be influenced by our judgment, for we are familiar, very familiar, with the word and its work. Re-instate the unfortunate Particle of Thought, let it take its proper place, and you will find it willing, unassuming, and very useful.

### **The Noblest Of The Fine Arts.**

The student has now been given an understanding of the positive laws with which expression is governed.

An earnest endeavor will discover to you, gentle student, that the most kindly talisman in the pathway to success is “simplicity,” pure, beautiful, Godlike simplicity, which is the crowning grace of The Fine Arts.

Of all the accomplishments that adorn the home, the social circle, none can be superior to the one that materializes thought and emotion on an instrument fashioned by GOD HIMSELF—the human voice. An



instrument of divine perfection, reaching the furthestmost heights of joy and gladness, or sounding the depths of misery and despair. And who of us can express the sense of proud possession, the gratitude we should feel for the sublime gift it has pleased our Maker to bestow upon us—the power of speech. A power that traces upon the transparent air a semblance of the glad creations that spread tinted wings and soar into the dome of thought.

But do we as moral, intellectual beings, realize its full significance? It seems not, for the generality are so indifferent to its worth that the cultivation thereof is considered a needless expenditure of time and are content to mumble their way through life in pitiful ignorance of what might have been.

Young man, young woman, if you but knew the power within your soul—a power capable of idealizing, of reproducing, of expressing on this instrument the pearl, the ruby, the diamond hues of existence that have been bequeathed to Literature, you would not be admonished in vain.

It is no wonder that vocal grace and eloquence was esteemed the highest and noblest of accomplishments of attainments in those palmy days when Grecian beauty ruled the world. And even now the Art would be enthroned a revered queen but for “indifference,” “affectation,” and “charlatanism,” which have conspired to work its overthrow. In the name of all that is sacred in The Fane of Art we plead its cause.

Gentle student, if you are earnest, thoughtful, plodding, take my hand and let me conduct you to the GYMNASIUM OF EXPRESSION and from thence, with confident and reverent steps, to THE TEMPLE.



THE GYMNASIUM OF EXPRESSION.





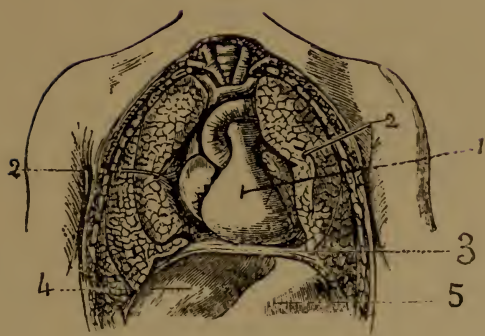
### **Breathing and Blood.**

One use of the blood is to convey nourishment to all parts of the body. It flows in tubes, which are known as arteries and veins. The heart serves as a force-pump for this willing liquid of life. From the heart the arteries branch and rebranch in all directions, until they end in the delicate capillaries, through the filtering walls of which ooze the life sustaining constituents, to be received by the surrounding tissues. In exchange for this nourishment, the capillaries give the liquid constituents which have been changed, worn out by use, or in other words contain no more oxygen, and are poisonous with carbonic gas. This poison is sucked through the veins to the heart, from there it is driven to the lungs, where it is thrown out or expelled from the body by Expiration. After Expiration has done its duty, Inspiration fills the lungs, from the fresh air, with pure oxygen. The blood, now purified, hurries to the heart again, and from thence, through the arteries, to every part of the body, to feed and build up the needy tissues.

It is this activity of the lungs, helped by correct deep breathing, which does so much to keep the blood in healthful condition, and thus lend increased vigor to the whole human system. So it will readily be understood how important it is to breathe from the Midriff, which squeezes the foul gas from the lower cells of the lungs—cells that would otherwise be unemptied.

This sketch of Breathing and Blood is sufficient for the result we have in view, so we will leave this department, look at an illustration of this wonderful Midriff, and then go to the department of Deep Breathing, where you are to derive much healthful benefit and artistic help.





1. Heart. 2. Lungs. 3. Midriff. 4. Liver. 5. Stomach.



### **Deep Breathing.**

As you have seen, the midriff is a sheet of muscle dividing the lower from the upper part of the trunk or body—in other words, separating the thorax or breathing chamber from the abdomen.

The lungs rest close upon the midriff, which if pressed downward gives the lungs more space, and thus they inflate with air.

The lungs are like a damp sponge, which can be compressed until little or no air remains within them. Relax the pressure and the air rushes into the cells again.

The air does not leave the lungs until there is a pressure upon them. The midriff pressing them from beneath, and at the same time, the lower ribs pressing them from the sides combine into an action that is known as deep breathing. Any other pressure upon the lungs—such as elevating and lowering the collar-bone, upper part of the chest and shoulders, will positively injure the throat.

#### **EXERCISE.**

Inhale slowly and steadily through the nostrils, at the same time concentrate the attention on the midriff in an endeavor to flatten or press downward. This effort is assisted by protruding the abdomen and lower ribs. You have now taken a deep breath. Retain it four seconds. Expel it forcibly through the mouth. Repeat several times.

Inhale quickly through the mouth and nostrils. Retain the breath four seconds. Exhale very slowly and steadily through the mouth, allowing only the midriff and lower ribs to control the breath. Repeat several times.

After two weeks of practice the breath can be held comfortably for half a minute. Never hold it any longer. When using the voice take breath at every opportunity, through the nostrils, and always keep the muscles of the throat relaxed.

The simple exercise suggested in this lesson is sufficient to correct a faulty method of breathing, and will do much to assist the student toward success in the art of expression.



## Articulation.

## SEED SOUNDS FROM WHICH WORDS GROW.

Practice these seed sounds aloud every day until the articulation is perfected. Make an effort to develop the words first and then pick out the seed sounds.

<i>e</i> as in eve	<i>r</i> as in (trill sound) roar	<i>rndst</i> as in turn'dst
<i>a</i> " may	<i>r</i> " (soft sound) dear	<i>rchd</i> " search'd
<i>a</i> " arm	<i>w</i> " was	<i>ngst</i> " bring'st
<i>aw</i> " awe	<i>y</i> " you	<i>ngth</i> " strength
<i>o</i> " no	<i>p</i> " pipe	<i>ngs</i> " songs
<i>oo</i> " ooze	<i>t</i> " met	<i>bdst</i> " barb'dst
<i>a</i> as before <i>r</i> in air	<i>k</i> " back	<i>rjd</i> " urg'd
<i>i</i> as in it	<i>ch</i> " church	<i>rkdst</i> " work'dst
<i>e</i> " let	<i>f</i> " life	<i>plst</i> " ripp'lst
<i>e</i> " sir	<i>th</i> " think	<i>rnd</i> " burn'd
<i>a</i> " add	<i>s</i> " hiss	<i>rvd</i> " curv'd
<i>o</i> " on	<i>sh</i> " dash	<i>rtst</i> " smart'st
<i>u</i> " up	<i>h</i> " horse	<i>skst</i> " bask'st
<i>oo</i> " book	<i>wh</i> " what	<i>sld</i> " nestl'd
<i>i</i> " die	<i>bd</i> " orb'd	<i>thd</i> " breath'd
<i>oi</i> " coil	<i>bdst</i> " sob'dst	<i>ths</i> " breath's
<i>ow</i> " now	<i>bldst</i> " disabl'dst	<i>thdst</i> " breath'dst
<i>u</i> " due	<i>bls</i> " fabl's	<i>tld</i> " settl'd
<i>b</i> " web	<i>br</i> " brave	<i>tldst</i> " settl'dst
<i>d</i> " had	<i>dlst</i> " sadd'lst	<i>vdst</i> " liv'dst
<i>g</i> " gag	<i>fldst</i> " baffl'dst	<i>vldst</i> " driv'lst
<i>j</i> " judge	<i>gdst</i> " beg'dst	<i>zld</i> " dazz'ld
<i>v</i> " wave	<i>kldst</i> " twinkl'dst	<i>zldst</i> " dazzl'dst
<i>th</i> " thou	<i>ldst</i> " hold'st	<i>zm</i> " chasm
<i>z</i> " zeal	<i>mdst</i> " seem'dst	<i>zms</i> " chasms
<i>zh</i> " pleasure	<i>ndlst</i> " hand'lst	<i>zn</i> " ris'n
<i>n</i> " moon	<i>ngd</i> " rang'd	<i>znd</i> " reas'nd
<i>m</i> " me	<i>rldst</i> " furl'dst	<i>znz</i> " seas'ns
<i>l</i> " all	<i>ng</i> " bring	<i>rmdst</i> " charm'dst

These exercises, combined with deep breathing, will also correct any nasal sound imperfection.





### Economy of Breath.

Speak every word in the subjoined exercise, before a lighted candle, until you can utter every seed sound in every one of the words without causing the flame of the candle to waver.

#### EXERCISE.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier had spoke my lines. Nor do not saw the air too much—your hand thus: but use all gently: for in the very torrent, tempest, and (as I may say) the whirlwind of passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul, to see a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shows and noise: I could have such a fellow whipped for o’er-doing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o’erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as ’twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure. Now this, overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one, must, in your allowance, o’er-weigh a whole theatre of others. O, there be players, that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of christian, nor the gait of christian, pagan, nor man, have so strutted, and bellowed, that I have thought some of Nature’s journeymen had made men, and not made them well, they imitated humanity so abominably.



## Whispering.

Whisper intensely this selection (or any other one), at the same time being careful to produce every seed sound in the poem. This exercise will help to strengthen the voice and perfect the articulation:

### THE HEIGHT OF THE RIDICULOUS.

I WROTE some lines once on a time  
In wondrous merry mood,  
And thought, as usual, men would say  
They were exceeding good.

They were so queer, so very queer,  
I laughed as I would die;  
Albeit, in a general way,  
A sober man am I.

I called my servant, and he came:  
How kind it was of him  
To mind a slender man like me,  
He of the mighty limb!

"These to the printer," I exclaimed,  
And, in my humorous way,  
I added, (as a trifling jest,)  
"There'll be the devil to pay."

He took the paper, and I watched,  
And saw him peep within;  
At the first line he read, his face  
Was all upon the grin.

He read the next; the grin grew broad,  
And shot from ear to ear;  
He read the third; a chuckling noise  
I now began to hear.

The fourth; he broke into a roar;  
The fifth; his waistband split;  
The sixth; he burst five buttons off,  
And tumbled in a fit.

Ten days and nights, with sleepless eye,  
I watched that wretched man,  
And since, I never dare to write  
As funny as I can.

—Oliver Wendell Holmes.



### The Lips.

Open the mouth in every direction as far as you can. Smile with the lips tightly closed and then quickly protrude the lips. Repeat rapidly until tired.

This exercise is intended to correct the fault that many persons have of speaking with stiff lips and closed mouth. The practice is simple and absurd in appearance; but you will appreciate the value and need of it, for a perfect enunciation, when you observe how seldom the mouth is opened to its utmost limit—"after the pie eating age is past, and society elegance forbids us to indulge in a helpful and expressive yawn."

#### THE LABIALS.

*B as in buttercup. P as in pansy. M as in magnolia. W as in witch hazel. V as in violet. F as in fuchsia.* Separate the labials from the words, and then blend them in again with as much power as you can command.



### **The Tongue as an Athlete.**

Keep the lower jaw and lips immovable while the tongue is exercising.

1. Draw the tongue back as far as possible.
2. Extend it out of the mouth to its extreme length.
3. Draw it back very quickly.
4. Flatten it; then with the tip touch the inner side of the lower front teeth, and then push it out to its full length, keeping the tip in the same position.
5. Draw back rapidly, flatten the root, then raise the tip perpendicularly and very slowly toward the roof of the mouth, and then resume the original position.
6. Describe a circle with it, and then touch both cheeks rapidly several times. Any similar exercise will do, the effort being to make the tongue supple.

#### **SUGGESTIONS.**

It will be well to brush the tongue with pure white castile soap and water, now and then, after the exercise, which should be taken morning and night until every physical movement of this great speech maker is mastered.

Be careful not to go through the exercises more than twice at the first practice, for the tongue is very sensitive of any violent use and may give you discomfort.

Remember that the only way to realize any benefit from these instructions is to obey them.





### The Muscular System.

The Physical Exercises, which we require the student to practice regularly, are not intended to build an athlete. They do but serve to assist the student to high health and grace of movement. Although it is believed that every important muscle is brought into play. They are for both sexes. They are, with the *Four Points of Gesture*, a sufficient preparation for free, firm, graceful movements, that require only common sense judgment to group into appropriate gestures for any selection or occasion.

And remember that important reasons for these exercises will not reach our purpose unless the mind is trained to direct them to their best endeavor.

For if the mind is uncertain all the bodily movements will be uncertain, for all bodily movements sink their individuality into a sympathy with the mind.

We have admired the perfect poses and movements of an athlete in his gymnasium, and have pitied his awkwardness in a drawing-room. We have been bewitched by the undulating curves of a society queen at a "reception," and have been inclined to think her a "stick" in amateur theatricals.

It is now time for us to leave our gymnasium, hear what is said in the department of Grace and Characterization, and then prepare to enter the Temple, where your mind will be instructed by all the auxiliaries of physical, mental, and emotional grace.

The Physical Exercise Sheet is in the Sealed Pocket.



### Grace and Characterization.

To the student of Oratory we would say: Your physical exercises have given you the true principles of natural grace, and you must know that all stiff movements are ungraceful. You must know that movements must be free, easy, and must have breadth, instead of being cramped and crooked. You must know that the more one expands in modest, unassuming development, the more power is possessed. You must know that uncertain movements will belittle the individuality of a speaker. Now cannot you, acting upon these suggestions, do away with all "stock in trade" gestures, and cultivate all that is strong, graceful and expressive in your own individuality. Surely you can. You know that to "point" with force and correctness, you are not to make a Z with your arm, hand and finger. You know that you are not to keep your fingers stuck close together as if you had dipped your hand in melted glue. You know that you are not to stand on one foot and then on the other, as if trying to imagine the rostrum a ship, or a "see-saw," or as if trying to imitate the action of the stilted crane. You know that if you want to invite a friend to your side you are not to turn the back of your hand up and beckon. You know that if you want to repel anyone, you are not to extend your hand with the palm up. You know that you are not to move your shoulders up and down, as if trying to scratch your neck with them. You know that you are not to impersonate a wind mill, for if you do, you will only draw water from the pitying eyes of your true critic friends. You know all this. Then, in the name of all that is sensible, stop allowing yourself to be made into a piece of mechanism, to be exhibited to an afflicted people and labeled "From the Made-To-Order school of Elocution and Oratory."

To "readers," actors and declaimers we would say: You know better than to give a "Jack Tar" impersonation the grace of a Chesterfield. You know better than to give a "sot" impersonation the dignity of a Brutus. You know better than to give the left hand of a "Richard" the freedom and power of a Hercules. You know better



than to give to the drunkard's steps the firmness of a Gladiator. You know all these things. If you don't, we will cry you mercy.

We have now sharpened the knife sufficiently to make a clean cut between Grace and Characterization, and this is how they fall—the Orator must be the perfection of grace and power—the actors, “readers” and declaimers are “putty clay” in the hands of their subject, to be patted and pinched into all kinds of natural and unnatural forms. Being near the subject of actors and actresses, we would like to say that some purblind enthusiasts have attempted to provide illustrated books for the sale of all the sensitive details of action, and by action we mean facial expression, attitudes and gestures. In the stock may be found “RAGE,” “FEAR,” “DOUBT,” “HORROR,” “DESPAIR.”

And now let us turn down the lights, and tell you a little fairy story. Once upon a time there was a young man who bought some horror for a tragedy in five acts, and when he used it in the fourth act, his eyes rolled so far up into his eyelids that they became fastened, and TWO INK SPOTS had to be put on them for pupils in order to finish the performance. Young gentlemen, take warning! Now my young “Thespian,” just for an experiment, ask some reputable and candid actor to let you feel in his pocket, or search his library for such a thing as we have been telling you about—and—well—if nothing else happens, he will give you to understand that he does not play with paper dolls. Please be assured that TRUE worth in “Imitation” can only be had from a close observation of external nature itself, vitalized and directed by “the within.”

And this is not giving you such a very difficult task, for if you keep your eyes wide open, and on the alert, you will find many interesting subjects and models in a single day.

Surely our student has drawn a lesson from our talk.

But, hark! are not those inspiring sounds? They are the silvery chimes of invitation to the Temple. Yonder is the way. Thither must we quickly go.



THE TEMPLE OF EXPRESSION.





## Why we Present Thoughts as Pictures.

Have you ever asked a great actor, or a great orator, his opinion of "Elocution?" If you have, you well know that the answer is not that of favor. Go to our schools, colleges, universities, and see it there.—It will be to pity. Take up a "scientific" text book on Elocution.—It is a mystery. Can you name, in all your circle of friends, one who has ever waded to the other shore of it?

Why is this? There must be some reason for it—some cause. Search it out, and when found, this is what it looks like—a microscope for the study of human thought and emotion.

Within my hand is a familiar peach stone seed—yonder is the garden. I am a magician. Come with me. You see I plant it in the reticent and mysterious earth. All the elements of growth are gathered near. I look toward Nature. Turn your gaze into the earth again. The seed is changing from a hard, unyielding mass, into a pulpy promise of life. Now it reaches out a tiny thread, like an insect's leg—now another—still another—and again another. See it bracing itself in puny glee for the weight it soon will bear. Now its head uplifts, as if to greet its God. Now it begins to climb into the light where mortals be. Now its head is above the surface—up—still up it comes, refreshed by a drink of dew. Its tender form begins to spread and harden in the noon-day sun—taller and taller—firmer and firmer—stronger and stronger it grows. Now a branch shoots out from that young arm—now one from that—and that—now branches shoot from those branches, and then other branches from those—leaves wake into life—blossoms blush into being—and, lo, the fruit is before you.

Within my mind is a seed thought. Watch it as we have watched



beside that little peach stone seed, and you will see it sprout—branch—rebranch—blossom. And, lo, the subject is developed, and the result ready for the harvester.

Within my heart is an emotion. I realize it—I tend it—I give it the dew of sympathy to drink—nourish it with kindness. And, lo, the weird, unearthly music of the human soul is faintly heard—like fairy sleigh bells in a snow bound paradise.

So if it be true that the seed of truth is within us, then it is true that the seed must grow from within us. And if we but enrich intelligently the dust wherein it is implanted, it will at length yield the kindly fruit without any effort on our part to whittle out something that looks like a branch to hasten its maturity.

Imagine the arms of a giant oak on the trunk of a sapling, and you have a fair illustration of the gestures of an experienced, fully developed orator on the tender form of a human oratorical stripling. Gestures cannot be possessed from without and made to look like the perfectly natural growth. They must grow with the growth of appreciation in the art of expression. And as it is with gesture so it is with VOICE TONES, they are to develop from within—this is the process of nature. When the seed of truth was imbedded in our mould of clay, every emotion of the human heart was compounded in that little seed. Happy was the writer who said, "He who in earnest studies o'er his part will find true nature cling about his heart," for that observation has the silvery ring of true knowledge.

And, to us, it is clearly apparent that when the mind and body are free from awkwardness, strain, tension, affectation—and instead of which are in a composed, supple, yielding condition, any vigorous



use of the voice in the projection of thought and emotion will strengthen the organ, and thus the danger of overtaking it is avoided.

The position of an unnatural method is held by promise of an excellence not depending on a steady natural growth from the root of expression. We must indeed look to "the within" for perfect excellence. And, looking within, what do we find? We find that each and every thought has an individuality, that it is pulsed forth, and that it is conceived as a picture is conceived—having its Economy and Perspective—the mind concentrating on an object, mental or material, and but dimly realizing other objects surrounding it.

But, some mindful one will say, "All thought is not formed into pictures." Such a remark would be engendered by a misapprehension of what picturing is—for, just as the art of picturing on canvas, paper, or any other material, has its characteristics of style, and special peculiarities, so also has spoken and written thought. In the art of picturing with the pencil or the brush, we have as a result oil paintings, steel engravings, water colors, etchings, crayons, charcoals, woodcuts, caricatures.

In the art of picturing with the voice we have the grand model oil paintings of a Milton, a Shakespeare. The steel engravings of a Bacon. The water colors of a Longfellow. The etchings of a Tennyson. The crayons of a Dickens, a Thackeray. The charcoals of a Browning. The woodcuts of a Cooper. The caricatures of a Twain. The cognate principle is surely apparent.

And so we present thought as pictures because it is the most natural, the most comprehensive, the most sympathetic, the most forceful, and decidedly the easiest method of becoming a Master in The Art of Expression.





Our study then will be an effort to REALIZE that a thought has Perspective the same as a picture on canvas, and that we are to FEEL its coloring rather than to ANALYZE its tints. In justice to the student and to pure art, we give the CORRECT DRAWING of the picture—we give the eternal and unvarying principles of LIGHT and SHADOW, of ECONOMY and PERSPECTIVE, and leave, in simple faith, the rest to Intuition. All that a teacher can do, or should attempt to do in the Fane of Art is to impart a knowledge of “how to study.” It is indeed a sorry spectacle to see a student being borne around its sacred precincts on the back of his teacher.

And thus it is that when we reach toward Perfection, our mind, heart and body, must all grow together in self-reliance, harmony, and sterling humanhood. Few realize how wonderful is that minute seed of truth—how responsive and pregnant it is to the HUMAN WILL.

The student can now enter with us the inner door of the Temple.

### Particles of Thought.

Any word is a Particle of Thought. We divide them into two classes. One class we term “Understood Particles,” the other class “Principal Particles.” They are not restricted to one class only—their position in a class being determined by a law which we term “Economy of Voice Tone.” This law will be fully explained in the next department of our system. The Principal Particles are known to the general public as emphatic words—the Understood Particles as those words that are not emphasized. Our reason for subverting words, and dividing them into two classes is that we want to arrange or prepare Material for Voice-Tone Painting.





One of these classes is to represent Light, and the other Shadow. From this light and shadow we make THOUGHT PICTURES WITH THE VOICE.

The italicized words in the following stanza of verse are Principal Particles, the remaining words are the Understood Particles.

I shot an *arrow* into the air,  
It fell to earth I *knew not* where.

You will understand how they take their relative positions after you have passed through the Economy of Voice-Tone Department, which is the next we invite you to enter.

### Economy of Voice-Tone.

Economy of Voice-Tone demands that when an idea is generally understood it must not be brought into prominence, or in other words, emphasized. An "idea" may be represented by only one Particle of Thought, or it may be represented by two or more Particles of Thought. It may require two or more "ideas" to complete a thought, or expressing it differently, to make a thought picture by the voice. When two or more of the Principal Particles stand side by side in close relationship, we term them Group Principal Particles, such as "knew not" in the stanza selected for illustration in the preceding department.

All Principal Particles represent mental objects in the foreground of the thought picture. The Understood Particles represent the perspective and shading, or filling in, of thought pictures. For illustration, suppose we are under the open sky, and have a view of

"Lofty trees with sacred shades,  
And perspectives of pleasant glades."



In this view the lofty trees with sacred shades are in the foreground of the scene, and are like unto the Principal Particles in our thought pictures by the voice.

We here present in full the little poem, part of which we have used in the preceding department, for illustration. It will be noticed that the material is divided for thought pictures.

I shot an arrow into the air  
It fell to earth I knew not where  
For so swiftly it flew the sight  
Could not follow it in its flight  
I breathed a song into the air  
It fell to earth I knew not where  
For who has sight so keen and strong  
That it can follow the flight of song  
Long long afterward in an oak  
I found the arrow still unbroke  
And the song from beginning to end  
I found again in the heart of a friend

It is our purpose to form this friendly little poem into voice-tone paintings, and our material for the first picture is contained in the first line. And now we shall proceed to group the Particles of Thought according to the dictates of the great law, which we have termed Economy of Voice-Tone. And remember that this law is co-existent with the law of Perspective. To those who do not quite understand what is meant by Perspective we would suggest that they look intently at some object in a room where there are other objects, and it will be noticed that the objects surrounding the one being gazed at will appear indistinct. We might broaden and deepen the definition, but



we have left the observation clear enough for a continuance of our theme. If a room is perfectly arranged, (and by room is meant a completely furnished room) an Artist's eye can discern in a moment what effect is desired, for there is indeed a "freemasonry" in all true art. He greets the effect by means of his knowledge of Harmony, and Economy of Expression. That room has its Perspective, and if that room were reproduced on canvas it would have its perspective on canvas. The fine art Literature has its Economy, Perspective and harmony of thought, and if those thoughts are reproduced by the voice they have their Economy, Perspective and harmony in the voice. We recall having seen an oil painting, in a certain picture gallery, that attracted much attention. Our first impression of it was peculiar, and could not account for the feeling until we drew near enough to ascertain that it had little or no Perspective. Every tree, every rock, every object in the work was finished to such a nicety that any part of it could have been cut away and framed with clever effect. The work of the many Elocutionists is like that picture—too much voice-tone—too much gesture—no Economy—no Perspective. And let us impress deeply upon you earnest student, that you must avoid too much detail. You must learn to subdue Particles of Thought in order to perfectly reveal thought, and especially when they are to be for oratorical and dramatic use. Getting quite close to the observation just made we will say—that when a thought comes to us it is naked, and if we do not immediately cast the mantle of literature over its form it will bound out again into the Great Unknown, perhaps to visit us no more. How beneficent is Literature with its wealth of folds and drapery, and how all glad and beautiful thoughts do love to don its garments of words, and to the music of human speech dance



out among mankind. But thoughts are not always kindly used, for we have noticed them being dragged into mortal ken, and immediately half smothered by Literature's heaviest folds. So let us use all bad thoughts as slaves, all pure thoughts as kindly captives that have left a happier sphere as missionaries to bless us here. And now we must leave the fanciful and return to our picture making by the voice.

You must, companion student, indulge your guide's glances now and then from the straight pathway of our subject, for there is so much tempting loveliness to the right and to the left.

Well, we are again before our intellectual easel, and the promised picture is to be made. "I shot an arrow into the air" is the material for our picture. Fix your attention on "arrow," for it is the Principal Particle, and is like unto that object in the room we were telling you about, all the other words are thus subdued. But, you may ask, "why are they subdued?" They are subdued because they are Understood Particles, and have no claim to prominence. We will now show you why they have no right to a front place in the picture, and why they are only entitled to the privilege of being used as shading or filling in of the picture. "I" is an Understood Particle because only one person is concerned in the recital or production of the poem—"shot" is also one because if an arrow is made to go into the air the inference is that it was "shot" there—"into" is also one because if an arrow is shot, and the air is spoken or written of in connection with the act of shooting the said arrow, it is not supposed that the said arrow would go over the air, or under the air, but would, to the best of our knowledge and belief, go "into" the air. "Air" is an Understood Particle by the same economic reasoning. "The" is also an Understood Particle because it was not placed there by the







poet to suggest more than one atmosphere or air, on the same principle that would cause us to say, "Of all men he is *THE* man."

Our second thought picture is contained in the second line. "It fell to earth I knew not where." And just here we will pause long enough to say that a thought picture may have large dimensions, and it may require several lines or more to finish it completely. After a little study you will intuitively separate and individualize the pictures. So you need not feel any incompetency on that account.

In the second picture you are to fix your attention on the Group Principal Particles "knew not," the remainder are Understood Particles according to the law of Economy and Perspective, which we are using so freely for your benefit. "Where" is an Understood Particle for the reason that the arrow would naturally fall some where—"fell" is one also because if an arrow goes to the earth after being shot into the air it would fall there. "Earth" is of the same class because if an arrow falls, science tells us that it will be toward the earth. "It" "to," and "I," can now be easily accounted for from our reasoning in the first picture. The complete poem is presented in the next department. All the Principal Particles are made prominent so that they can be recognized, and the student must reason out for himself why and how they take their relative positions in the pictures. In the Sealed Pocket of this book the pictures contained in the poem are explained on a proof lesson sheet. So after you have conscientiously endeavored to study them out, you are privileged to go to the said proof lesson sheet, which is in an envelope, on the outside of which is marked the name of the poem, the same being "THE ARROW AND THE SONG." We earnestly ask you to read the whole book through before opening the



Sealed Pocket, for there are other proof lesson sheets, to be used at the right time and place in the system of work.

We will now pass into the department of Spontaneity.

### Spontaneity.

Well, here we are in the department of Spontaneity, one of the most important in the system of work. Important because herein is the MODEL for us to imitate. In our "Bird's-eye view" we gave quite a full description of it, but feel the need of taking you up to it in its own department. This model was made by Nature, in proof of which come with me and listen to the very first conversation you have with some one besides your "guide." Ah, there comes a young lady friend of yours. There she is, across the street. Now, young friend, you are to go over to her, speak to her, and be sure to remember how she outlines, or as it is generally expressed, "emphasizes" the very first remark she makes to you. I shall wait here until you return. . . . Ah, here you are at last. Well, what did she say to you? You say that her first remark was "You have not been to see me for a long time, and I do wish you would come." And that "do" was the only word prominent. Now, don't you perceive that the remark was produced according to the dictates of the great Economic law you are being made acquainted with, the law governing SPONTANEITY. When the young lady uttered that thought she was fully conscious that you had not been to see her for some time, and she could also rely on your memory, so there was no use of veiling or blurring the sense by a voice-tone repetition of what was already known. The invitation was given, perhaps for the second time, so the supposition is that she wishes you to visit her. "Do" is made a Principal Particle because



she wants you to understand that she DOES wish you to come, notwithstanding what you or others may have thought or done in the premises.

Is not this a model of simplicity? and notwithstanding her society affectation, how clearly it revealed itself. You can but answer, "Yes." And the most remarkable observation in this department is, that the model is before us all the time when thought is being delivered spontaneously.

Why, we have but to listen to our own voice, in conversation, to realize the presence of the model.

So you will now understand that when Nature wants to transmit thought from mind to mind by the human voice, she does it by a law, which we have termed ECONOMY OF VOICE-TONE. And when we "readers," reciters and memorized oration orators, want to transmit thought in imitation of Nature, we must use the same law.

The little poem promised you in the preceding department is here outlined correctly for your benefit:

"I shot an **arrow** into the air—

It fell to earth I *knew not* where—

For *so swiftly* it flew the sight  
Could not follow it in its flight.

I breathed a **song** into the air—

**It** fell to earth I knew not where—

For **who** has sight so keen and strong  
That it can follow the flight of **song**.

*Long long* afterward in an **oak**  
I found the **arrow** *still unrope*—

And the **song** from beginning to end  
I found again in the heart of a friend."

The italicized words of the poem are Group Principal Particles.



We will now pass into the IMAGINATION department, which contains much that will be valuable to the zealous student.

### **Imagination.**

Imagination is inseparable from an appreciative study of the Fine Arts, and is especially useful in the "placing" of a reading, or declamation in any form.

For instance, suppose you purpose reading for the edification and entertainment of an audience, Longfellow's gentle poem entitled "Footsteps of Angels."

After becoming familiar with it, your first effort toward fine effect must be to have your imagination create an ideal apartment for the poem to issue from.

You should have "placed" or fixed in your mind the appearance and details of the room into which "the departed" are to enter. Decide upon a door there, and a door over there, and a piano in that corner, a table near the center, the "depressed and lonely" sitting on a certain kind of chair, at a certain distance from the "fitful firelight." In brief, cultivate the imagination, and you will be able to live the poem through, instead of mixing it up with a new spring dress over there, or a "knobby" necktie just in front of you.

This development and concentration of the imagination becomes, at length, a second nature to you, and when you are ready to read or recite it responds to your need with an alacrity that always means success. It is an ignorance of the laws in this department that causes many actors and actresses to come before the audience as if to meet an engagement with some particular nail, plank, or trap-door of the







stage, instead of enacting a transition from one scene or situation to another in the play.

All selections, without exception, must be studied thoroughly before they are entitled to the high place of occupying the undivided attention of an audience.

Our next step will take us into a department where we will learn how to discriminate among selections, that we may know when to use Action, and when not to use Action. Some very important lessons will be learned there. Lessons that are usually unknown or neglected.

### **Passive, Active, Complex Selections.**

We are here to discriminate among those selections that need Action, those selections that do not need Action, and those selections that require both.

For that purpose we divide all selections into three classes. One class we term Passive, one class Active, one class Complex.

In the first mentioned class are those selections that must NOT BE IMPERSONATED—for instance, where a scene represents an ailing man on his couch, and reference is made to his falling back on the pillows.

Now it is impossible to give such a selection a semblance of truth and reality by impersonation, unless all the auxiliaries are on the platform, couch, pillows, and all. And yet we have often seen it attempted. Such a selection can only be given with good taste, common sense, and artistic judgment, by the VOICE AND SYMPATHETIC EXPRESSIONS OF THE FACE.

It is of course understood that on the STAGE, such a selection can be acted out, for there all the effects are made by impersonation.



In the second class are those selections which IMPERSONATE—for instance, the “Anthony Oration.”

In this the student must personify, as he must in all selections of like character.

In the third mentioned class are those selections that combine the characteristics of the two classes previously mentioned.

These suggestions are sufficient to warn the student against any mistake that would have come to him.

The class in which a selection belongs is now too apparent for further instruction.

And be sure to have every selection appropriate for the place and occasion.

You would not think of introducing a loud-mouthed brass band in your Drawing-Room to entertain your friends. Then be sure to choose your Elocutionary entertainment in accord with the same principle.

We have heard shrieking, hair-lifting declamations in parlors that would “out-herod” the aforesaid brass band.

It is such very bad taste that has given to Elocution the unsavory reputation it will have to bear until known far and near in its true character, which is that of an elegant and useful accomplishment.

From this department we open the mystical door of Personal Magnetism.



## Personal Magnetism.

What is personal magnetism?

A forceful attraction. A subtle power. A blessing, and sometimes a curse.

Can it be possessed?

It can be both possessed and developed, if the instructions that follow this affirmative answer are obeyed. Our first definition of personal magnetism is **UNSELFISHNESS**. Our second definition is **SELF CONTROL**.

Under these two heads an attempt will be made to disclose the mystery of its acquirement.

Let no one be deluded into a dreamy belief that it can be absorbed from some bewitched caldron of the black art. We have heard suggested that it is some kind of a mixture of tinted fire, "vril," electricity, and other agents, both real and imaginary. And some attempts have been made to analyze it in that theory. What folly. Experiments and hopes of that kind are like the zealous chemist who struck a match and then reached for his magnifying glass, that he might prove to himself that the flame was fire.

And would you, small man, attempt to know the compound of the divine fire of life? Would you in your infinitesimal pusillanimity, attempt to rend the veil, and with purblind audacity, strive to pry into the Infinite for its Godhead laboratory? No, no!

The current of Personal Magnetism traverses a wire, one end of which is in the heart of man, the other in the battery of **DIVINE CARE AND LOVE**. Ye are the light of the world.

And so walking in the light of knowledge, we would say that if



you want to know and sway the hearts of men, you must know the LANGUAGE of the heart. And that language can only be learned at the feet of Unselfishness. Unselfishness—a commonplace word, but, O, what Heavenly Magic it contains.

Look deep into the character of any truly great preacher, orator, actor or actress, and you will see a generous, sensitive, responsive, and sometimes, too liberal heart and mind.

Listen to that eloquent divine. See the moving pictures from his busy brain. A magnificent machine—a dazzling man. He does not know the language of the heart. The eye admires, the ear applauds, but the poor human heart is dumb and comprehends not.

O, splendid man, believe with us that there is within you a spark of true greatness. It is precious, nurse it, fan it, and when it is aglow, gather, with tender solicitude, your benumbed words around its sacred warmth, and at your bidding they will leap like giants to the side of man. See them battling for the right with strength divine!

The deduction is that man must be in sympathy with man. So if you would be kingly among your fellow kind, wear it as a crown.

The Scepter of a kingly man is Self Control.

We here divide the quality of Self Control into two parts, Moral and Physical. The need of Moral Self Control is easily felt when we but consider that a man without moral self-respect is his own worst enemy.

Physical Self Control now claims our attention.

This being a very important part of our subject, for "Physical Self Control" is a most subtle condenser and conductor of personal magnetism, inasmuch as it allows the force burning within us to accumulate, and then burst forth with redoubled power when needed.





In order to suggest the benefit of certain Economic Physical Exercises, which we present later on, we draw your attention to that perfectly finished orator about to speak. Before he came to the Hall his delicate nerves were pricking his quickened spirit, like so many needle points, for he is about to make a great effort. Notice him now on the rostrum as he advances toward that "sea of faces." How self contained he is. Look at the poise power of that head, see his movements. He is not walking with his legs alone, but with the whole man, no uncertain, uneasy movements of the hands or eyes.

He does not give us the impression as he advances that he is making for some particular spot on the platform, instead of this you feel, you know that his objective point is the *Audience*, and the audience unconsciously greet him with sympathetic favor. He is now becoming a part of the audience by reason of his SELF CONTROL.

So perfect is his method that you do not notice his deferential bow, but intuitively discern that you have been greeted, and are preparing to entertain his every thought. And look, while the audience is fluttering into silence, his well open eyes by a few steady sweeps are placing the Magnetic Wires in position.

They are ready. Action and Utterance are now to do their full duty. Thoughts become illumined pictures flashed into the heart and mind of that great audience, gay pictures, heroic pictures, pathetic pictures, witty pictures, all kinds of pictures, and they are painted with such consummate skill that they seem a vivid reality.

He is done.

Hours have seemed moments.

He has scored a great success indeed, for he has mastered time. He has held in check the fleeting moments, while his thoughts, like



meteors, flashed across the sky of mind. And would you know the secret of his physical method? Then come with us to the departments—Economy of Movement, Economy of Gesture, Economy of Face and Eyes, Vowel Vibrations of the Voice.

### Economy of Movement.

We are to learn in this department one of the most difficult acquirements in the Art of Expression, it being known as bodily repose. In a lecture, oration, reading or in stage effects, you are never to move from one position to another position unless some especial emphasis or effect is desired. Before moving you are to rest your weight on your foot which is at the back of you, and then step forward with the foot which is in advance—and please do not make out of yourself a “sinking back on foot machine,” but remember that this movement is only a *principle*, and as such must grow into your own individuality. A finished Actor, or a perfectly finished Orator, will always use this economic movement, for it enables him to preserve with ease a steady balance that is very helpful to himself and very attractive to an audience, although the audience never looks into the method that causes the effect.

We all know that to cross the legs, and particularly when standing, is awkward to the eye. Therefore it follows that if the FIRST step we make is done by crossing the other leg it must be an awkward movement; for you must know that the first step from any position is the one that is especially noticed from an audience, and the one that usually determines grace. Of course, after you move there is a continuous uniform movement of both legs that takes away the awkwardness we object to. When you come to a standstill, if convenient, have



the foot and leg FROM the audience in *advance*, and especially if you are a *Principal* in the *foreground* of a stage picture—or when alone before an audience.

Make it a rule never to cross the legs at the first step no matter in which direction you are going, *and this can be done if you don't forget that you can try!*

These are the true principles of ballanced movement, and you should study and practice them as they deserve, for they have been thoroughly tested and, as we remarked before, can be noticed in the method of any perfectly finished Actor or Orator.

### Exercises for Repose.

Practice sitting stone-still until you can remain so for ten or fifteen minutes, eyes immovable. Also standing still with eyes immovable.

Vary and enlarge upon these exercises as your good judgment may direct. Any similar exercise will help you to be easy, graceful, firm and confident.

We want you to use your brains with all the suggestions and exercises that we give, and for that reason, as you know, we have left half of the pages of the book blank, that you may originate, systematize and keep a record of all the work you do. The very effort of so doing will help you toward success.

Our next step will take us to the Economy of Gesture department.



### **Economy of Gesture.**

Within the Sealed Pocket is an illustration of what we term the COMPASS OR FOUR POINTS OF GESTURE, showing the correct and incorrect position of the hands when viewed from an Audience. Within this compass is made all the gestures suggested by Action, the Fine Art.

It will of course be understood from our remarks in the GYMNASIUM OF EXPRESSION that the student is not to study gesture as if he were modeling them from and for an oratorical automaton, but should, within the said compass, assert his own individuality. But, some one will exclaim, "Suppose the student has little or no individuality what is he to do then?" The answer is, "Young man, you can study this subject and we will be glad to have you improve yourself, but never expect to excel as an orator, because that profession is reserved for the leaders of mankind, and while you can be useful to men it must be in some other sphere of life."

But, uniting the broken thread of our theme, we say with all conviction that if the gesture positions are correct at the extreme end or length of the "compass or four points," and the natural grace acquired in the GYMNASIUM OF EXPRESSION be permitted to declare itself, the student will be a model of all that is best within himself and the gestures will all fit him and he will not appear to be wearing somebody else's effects. The student is to train himself in the "compass or four points," and the result from that practice will be surprising and full of success, and it is of course understood that a slight deviation is allowed from the exact position of the hand, as we give it in the illustration, but the PRINCIPLE must remain. In other words, we are not to thrust







upon an audience any view of our anatomy that would appear clumsy or ungainly, or that would attract especial attention—the exception, as we have said, being in “character” work. As we pointed out in our “Bird’s-Eye View,” even too much physical grace will conceal the thought, and all persons must know that the thought should be the FIRST consideration.

Yes, do feel with us, that all manner of gesture, all manner of utterance are one and all but the heralds and interpreters of Regal Thought.

And now an important gesture consideration confronts the student. It is this: When you have used a gesture to make clear a thought picture never remove the said gesture until the said thought picture has been completely presented or produced. This is in contradistinction to the popular error of making a gesture and then withdrawing it before the said thought picture is finished or produced.

This “holding” the gesture will be a little difficult of acquisition at first, for the proclivity, through bad habit, is to fall short of full power. The philosophy of the foregoing remark lays in the fact that if the gesture is withdrawn before the thought picture is finished, the audience will unconsciously follow the gesture, at the same time half way supposing that the thought picture must also be finished and the result is an uncertain effect, whereas if the gesture is held the attention of the audience is held.

The next time you hear an Orator that “sweeps all before him” with his eloquence, you will observe the importance of our observation. He will never fail to hold a gesture until the picture is complete, and will then prepare to flash another with like effect. This also appertains to the actor. And let us impress upon the student with all



earnestness not to make a gesture unless it is needed by the thought. When a gesture is especially distinctive, no matter if it be the perfection of symmetrical beauty, it is *WRONG*, for it *usurps* the thought.

## EXERCISES.

The student is to practice the following exercises for Repose and Power of gesture.

1st. Hold the arm immovable in each of the "four points of the compass" until it can be held with ease for several minutes. During the exercise the body, head, eyes and face must also be immovable.

2d. Hold an object, say a five cent piece, between the thumb and little finger, in each point of the said compass for several minutes in each of the said "points."

Then between the thumb and third finger, then between the thumb and second finger, then between the thumb and first finger; all to be held the same length of time and in the "four points of the compass." You may be unable to hold it more than half a minute at first but practice will accomplish what we desire. The eyes are to look steadily at the object.

3d. Tense the arm from the shoulder to the wrist in each of the "four points." Tense the hand in each of the "four points" without tensing the arm. Bend the arm in each of the "four points" and tense it from shoulder to wrist. Bend the arm in each of the "four points" and tense the hand, keeping the arm relaxed. The tension need only last a few moments, and remember that you can originate other exercises that will have the same effect.

These exercises, in conjunction with those given you in the GYMNASIUM OF EXPRESSION are for the purpose of giving you a repose that



will allow the force passing through you to accumulate. Perhaps what we mean can be illustrated from an observation we have made of men bursting into a fearful passion. At first they are paralyzed into a stony stillness that enables the rebel force running along the nerves to gather awful strength and then be hurled out by the electricity within. When the force has spent itself weakness is the after effect and then strength comes again with self control. An intense effort of the orator has a similar effect. It is for the student to control himself, to master his every passion, to economize his inward and outward strength, to judge how and when best to expend it, and he will then be a power in the land. Of course it is understood that the exercises are intended for both of the hands and arms.

We now enter the department of Face and Eyes.

### **Economy of Face and Eyes.**

This is one of the most interesting departments in the system of work, and is of particular use, not only to the student of Elocution and Oratory, but also to the "society woman and the society man."

Do you know the secret of having a truly expressive face ?

If you do not, come with us to Madame Esthete's High Tea. Ah, we are there. Do you notice that young lady with the face working in all directions—eyes down, eyebrows up, eyes up, eyebrows down ?

She thinks that she is giving unmistakable evidence of an expressive face. Her friends are so accustomed to those contortions that if she were to stop practicing that "complete system of facial expression," they would be like the sleeping miller who always wakes up when the mill stops.

Take this large pair of mental opera glasses—





Now come with us to the Theatre. The greatest legitimate comedian of the day will make his entrance in a few moments.

He is said to have the most expressive face in the profession.

Ah, there is his cue. Here he comes. Do you notice that his face has the repose of a statue? He speaks. His lips hardly move. His eyes perfectly immovable. He is waiting for an effect. Now is the time for it—everybody in the audience saw that eyebrow lift—they were all surprised into that laugh we hear.

It is almost time for another effect. "Just look at his mouth; it is too comical for anything," I hear some one say. And my dear student he has only lowered one corner of it. His face is again a background—an interval of repose. "Look, look, did you ever see such a remarkably expressive face?" Why, my student, he has only moved his eyes. And now hearken to me; that man's wonderful success comes from his art of repose—in the Economy of Face and Eyes.

He never wastes an expression—he never wastes a gesture—he never wastes a voice-tone—he never wastes a movement of any kind.

The face of one of the most convincing temperance lecturers that ever lived, has been described as a canvas on which was flashed every emotion of the human heart. One secret of that power has just been revealed.

#### EXERCISES.

1st.—Never allow your face to move until an expression is waiting to be served.

2d.—Never allow your eyes to move until a thought picture has been finished.





3rd.—Practice some passionate selection, without moving a muscle of the face or eyes, other than those of the mouth.

4th.—Practice slow, steady sweeps of the eyes, in all directions.

5th.—Practice looking steadily at objects until you have acquired the power to hold a glance with perfect ease for several minutes.

It is wonderful how the eye can be controlled by regular and intelligent practice. A student can dilate the pupils of his eyes to twice an average size, with little effort, from the use of these strengthening exercises. Thus the eye can be darkened at will. Anyone with fairly good eyes can do this by a concentration of the will on them, after they have practiced the said exercises for several weeks.

Of course you are not to overdo any of the exercises. When any unpleasant sensation is felt the eyes should be rested.

It is well known how the eyes strengthen at sea, where the effort is being constantly made to distinguish objects on the horizon.

We trust that you will often visit this department.

From here we go to the department entitled Vowel Vibrations of the Voice.

### **Vowel Vibrations of the Voice.**

Vowel sounds are divided into two classes for this purpose, and may be termed the Electric and Shadow classes. I and E being the former, and A and O the latter. To the Electric we impart brightness, and to the Shadow class, shade. Two electric vowels when immediately together, as in the word "believe," take the quality of a shadow vowel; or when electric and shadow vowels stand side by side as in the word "fair," we are to yield the electric to the shadow tone. So it is now understood that electric vowels are only given brightness



when they stand alone, as in the words "light," "better." What is meant by brightness may be learned from observing how the most fascinating voices in conversation qualify the vowels referred to in the Principal Particles and not in the Understood Particles of Thought. Also notice the shadow class under the same conditions. The vowel vibrations are not to be observed in the Understood Particles—for if such is the case a drawling, unnatural effect is plainly perceptible.

It will be well for the student to know that it is to the healthfulness of these vowels and the perfect formation of the thought pictures that we owe the fascinating voices that are heard now and then in our midst.

The student is to make a list of fifty words, alternating the value of the vowels, as mentioned, and will practice them regularly once a day.

You are now ready to receive a few suggestions on Extemporaneous Speaking.



EXTEMPORANEOUS SPEAKING.



### **A Wealth of Synonyms.**

There are numerous books of synonyms extant. The student is to possess one of them. They will average about six synonyms to a "set." The student is to memorize at least ten "sets" every other day. During the interim he is to compose a sentence with the first synonym of the "set" in it. And then a sentence with the second synonym in it, and then one with the third synonym in it, and then one with the fourth, and so on until the complete "set" has been made use of.

After the sentences have been composed, they should be memorized, and spoken quite loud, with due regard for the Economy and Perspective of Expression.

This practice, with that of reading aloud from standard authors, will surely give one a wealth of synonyms.

The next department is similar to this.

### **Flashing Thought Pictures.**

This is an exercise arranged for the purpose of helping to make a ready speaker.

1st. The student is to write out, on separate slips of paper, the first set of synonyms, and is to place them, blank side up, on a table or desk.

2d. He is to intermix, and after, draw them one by one, noticing the synonyms as they are drawn, and is to compose instantly a sentence for each synonym—with the said synonym in it, and is to speak it (the sentence) aloud.





3d. He is in this way to use all the sets of synonyms as they issue in regular order from the exercises in preceding department.

Exercise in a standing position.

Impromptu debating, when the student is familiar with the subject for debate, will be of much benefit—and if you don't know anything about the subject, have the good taste to remain silent, even though your vocabulary could be bound in calfskin, and the title read—"The largest, fattest, and most gorgeous words of English Speech."

You must now put on your mental apron, bring good judgment as a saw, application as a hammer, confidence as a square, earnestness as a plane, sympathy as a level, and enter with us the Workshop of Orations, where you will find a few well known ideas for lumber, and a few facts for nails. We hope that you will soon erect many useful and ornamental superstructures from the apprenticeship.

### **The Workshop of Orations.**

Almost as a mechanical fact we must have a foundation on which to place our remarks in this department as well as in other departments of our system of work.

So we will suppose that you have conceived a subject, and it is your intention as a preparation or as a result to write out the oration, commit it to memory, and then speak it. Suppose it is "The Future of Our Country." The plan should be to "read up" the history of all other countries, as well as your own, so that the oration will not be like the Tower of Pisa. And you will notice that I am trying to practice what I preach by only taking one half of the book for my argument. And while you are applauding my good intentions, I will ask our fair minded and well meaning clergymen, if it be honest to libel the The-



atre, and impute to it all manner of evil, when the detractor has never even crossed the threshold of a pure dramatic home? Let us, in all sincerity, have orations and sermons, both extemporaneous and memorized, but let them be generous, and full of truth. Some of the most impressive sermons that the writer has ever listened to were received from the stage. And he has often studied the audience during some fearful lesson of passion, to see the lasting force with which it spoke to blanched faces and repenting souls. If you go very close to any profession, you will discover that part of it is under glass. So, my dear student, be careful how you throw pebbles.

You are to "feed" for your subject, in company with the representatives of good judgment, on the most wholesome authorities you can get. And you are, during this "feeding," to note down in writing any suggestions or knowledge that can be used to strengthen you. You are not to eat too much of the provisions of your subject, but you can satisfy your appetite within the bounds of decency and comfort.

You are now to sit down and digest all that you have fed upon, and when it is assimilated you are ready for more work.

The "more work" is for you to arrange all the "representatives" in order of manifestation. Each one of them must say something, so after they have all finished their arguments, or told some anecdote or tale, you are to elect them so that the strongest and most expressive ones will be toward the close. One or more of these "representatives" may present beautiful images or word paintings. If they do, be sure to give them places next to clear, logical thoughts, for the contrast will be helpful to both.

During this meeting and talk of the "representatives" you are to remember that there are two ways of forming an oration. *One way is*



*to subdue words in order to perfectly reveal the thought. The other way is to subdue the thought in order to give the words a chance.*

We hope that the former will commend itself to you as the better method.

And now a few suggestions to memorize an oration. This part of the work should be done standing, walking, or both. And be very careful to memorize it accurately from the moment the thoughts leave the paper to enter your brain. Because if you do not you will in all probability have a few "spectre words." And those uncanny things, let me tell you, will affright you on all occasions, for they will try all manner of shapes to make you uncertain and fearful of their existence.

If you would be above "memorized orations," let it be clearly understood that *powerful impromptu* discourse is a *courageous issue* from the pains of *careful preparation*, and not the school-boy dream of getting something from nothing.

We will now leave the workshop, go outside and have a quiet little chat about the Sealed Pocket.

### The Sealed Pocket.

The Sealed Pocket is not to be opened until the entire book has been read.

Within the pocket will be found Proof Lesson Sheets, in envelopes, to be opened as the system of work directs, at the proper time, and in the proper place. In the pocket will also be found an illustration of our COMPASS OR FOUR POINTS OF GESTURE. Also a Physical Exercise Sheet.

The relationship of the Sealed Pocket can be made into a healthful game or contest, by reason of the happy intellectual effort it affords.



—which is an attempt to form the literary material we provide into Voice-Tone Paintings; and by this time you know just what we mean by Voice-Tone Painting. The effort, although at first perplexing, will be full of unique interest, which finally gives place to intense gratification, as you realize that you are becoming an authority in the Art of Expression. So we would suggest that “your coterie” use the material of Voice-Tone Painting, according to the instructions in the department of “How to Study the Material,” and we know that much chaste enjoyment will be the result.

And now that you know the particulars of the Sealed Pocket, we can go where the “material” is kept, and listen to a concise and clearly defined lecture on “How to Study the Material.”

After the lecture you are handed the material, and then you have a rare opportunity to do some original work.





MATERIAL FOR VOICE-TONE PAINTING.



## How to Study the Material.

The material which we offer for voice-tone painting is arranged in divisions, each division being numbered and named, so there can be no mistake made when the student goes to the sealed pocket for final proof of his work. This final proof being on a Proof Lesson Sheet, in an envelope, on which is printed the number and name of the division it proves. The student is now ready for work, and of course he is to commence on the first division. He is to become familiar with every thought in it. Then he is to apply the laws which have been revealed to him in *THE TEMPLE OF EXPRESSION*. And as the result of applying those laws, he is to decide upon what he considers the Principal Particles of Thought. After he has decided upon them, he is to underline them with a pencil. Before deciding upon them he is to make an effort to test the effect by reading the thoughts aloud, a number of times.

All this being done, he is to leave the division, and is to make an effort, day by day, to form a stanza of verse, or a paragraph of prose, from standard literature, into a voice-tone painting—a different stanza or paragraph being used each day. He is to continue this exercise for several weeks, without recurring to the division, or giving it a thought. At the end of this “several weeks,” he is to study the division again for a few moments, and the probability is that he will find mistakes, which his developing artistic judgment will point out. The mistakes being corrected, he is to leave the division again, for several weeks, and is to study aloud other stanzas and paragraphs, in the same way as he did before, a different one each day.

This being done, he again returns to the division, and the pre-



sumption is that only one or two mistakes will be detected. After rectifying the mistakes, he once more leaves the division, for the same length of time, studies in exactly the same way, and returns to the division. And by this time it ought to look quite correct. If such it appears to be, he is permitted to go into the Sealed Pocket, where, in its proper envelope, will be found the Proof Lesson Sheet, on which the material he has been working on will be found, arranged into voice-tone paintings, accurately outlined according to the unvarying and ever-living principles of Light and Shadow, of Economy and Perspective. The student is to study, consecutively, each and all of the remaining divisions, in the same method, and is to look for the final proof in the Sealed Pocket, just as he did before. And remember that all the stanzas and paragraphs and divisions are to be practiced aloud before a decision is made.

All this independent exercising is to cultivate the artistic judgment, and to strengthen and enlarge the range of Economic insight—and eyesight. And this is an essential development, for the student at the beginning of work, can only see (mentally) a *portion* of an average sized voice-tone painting. This inability to see the entire painting accounts, in a measure, for the mistakes which his expanding vision can correct.

It will be noticed that we have selected some of the well-known masterpieces of Literature for our material, and it is to be remembered that we submitted a very simple little poem for our first illustration. So this is the place to tell you that every selection in Literature, from the most simple to the most profound, are under the control of Economy and Perspective, which all means that if you can make one voice-tone painting, with an intelligent appreciation of how it was done, you



can make another; it may require some study, but it can certainly be done.

And do but reflect that notwithstanding that your friend the Portrait Painter has the most consummate skill and knowledge to reproduce a face on canvas, it always costs him some thought, and perhaps many alterations, before his artistic judgment assures him that the drawing is correct and that the coloring is also true to perfect nature.

And now, my student, make an indelible note of what we are to impress upon you. TRUE EMPHASIS RESTS IN THE ABILITY TO DELIVER THE COMPLETE THOUGHT BY THE VOICE IN A BLENDED PERSPECTIVE EFFECT. Or, in other words, to realize that the thought is to be pictured, and with a due regard for what has been suggested by the preceding picture or situation. Just what influence a "situation" should have over a "reading" may be learned from correct work on the following "situation," and voice-tone painting, from Hamlet. (Grave-digger sings, and then throws out a skull).

*Hamlet.*—"That skull had a tongue in it, and could sing once."

Any one ignorant of the Economic and Perspective law of Nature, of Spontaneity will nearly always put into prominence the words "tongue" and "sing." And indeed it is the constant violation of this same law—this simple yet wonderful principle of Expression, that precludes so many worthy pulpit, platform and stage aspirants from an exercise of their full power and sympathetic control.

Now an application of this law would cause us to know that the "*singing*" of the grave-digger drew forth the remark from Hamlet, and as a result "singing" is an Understood Particle of Thought.

The two words, "That skull," should be made prominent, the rest of the words being shaded or blended out of them. The cor-





rect rendition being "THAT SKULL had a tongue in it and could sing once," and at the same time the said "That skull" can be indicated by an action of some kind. Test the effect with your voice, being careful to blend the words out of each other, and you will surely feel the full force of our observation.

The student is especially warned against "blocking out" the Principal Particles, which is usually done by beginners who make them prominent by loudness. Abruptly changing our mode of explanation we would say it is sometimes a help to the student when we tell him that the Principal Particles should be treated as though made of India rubber, which means that they should be stretched out.

The emphasis of a Master in the Art of Expression is usually so perfect that his method is concealed from all but the initiated. *You* have been initiated. And just what is meant by all this instruction is clearly apparent if you *listen to conversation with the purpose of noting the formation of the thought and not the sense therein*. And furthermore this study from nature will reveal to you the *wonderful potency of subduing words*. You will perceive also that Economy of Voice-Tone means that one voice-tone painting very often anticipates or prepares the way for another; or, in other words, suggests something that will be continued in the thought picture that comes after it, and when it does this the voice must be SUSPENDED between it and the one to follow. It may be necessary to suspend the voice from one picture to another for many pictures, for it sometimes requires a long series of them to reach the climax or end of the subject endeavor.

Spontaneity never fails to do this (and never forget during your whole course of study that *Spontaneity is the natural model*).



A series of these kindred pictures, from "The Burial of Moses," helps us to make clear this part of our subject.

Noiselessly as the **daylight**

Comes when the night is done—

And the *crimson streak* on *ocean's cheek*

Grows into the *great sun*.—

Noiselessly as the **springtime**

Her crown of verdure weaves,—

And **all** the **trees** on all the **hills**

Open their thousand leaves.—

So **without** sound of **music**

Or **voice** of them that **wept**

Silently down from the mountain's crown

The *great procession* swept.

The power to command this suspense of voice with ready ease can be acquired by the following exercise: Select a long sentence, speak it in a natural and vigorous manner; now speak all the sentence but the last word, serving the said last word as if you had "chopped" it off the others; now speak all but the two last ones, "chopping" them off as you did the one. Continue "chopping" off, in this way, larger pieces of the sentence at each stroke of the voice, until you have only one word remaining. This exercise is one of the most important in the whole system of work. At the risk of offending the little ink autocrats of Literature, I will say—do not rely implicitly on "punctuation points," for they often stalk in where they don't belong, and thus misrepresent the thought.

Again, and for the last time, let us correct or stop the rampant error which supposes that emphasis relies entirely on "emphatic words" for true expression. Instead of which let it be positively understood that the perfect emphasis is the perfect picture, which



means that some Understood Particles are just as important as the Principal Particles on the principle that we can have no "high light" without shadow. The well-known lines, "Nothing useless is or low; each thing in its place is best, and what seems but idle show strengthens and supports the rest," have kindly come to support the explanation.

Just here, we would like to take the student by both hands, look him earnestly in the eyes, beckon in two or three directions, and say, "Companion, be assured that it is not our intention to split elocutionary hairs, or to provide an infinitesimal pair of reasoning scales to weigh Particles of Thought. We are merely endeavoring to trace the anatomy, the framework of the model, in an acute outline, which (hear me well) always melts or blends into the perfect whole, after the art of picturing with the voice has been mastered. And with this in mind we furnish *EXTRACTS* of literature instead of complete selections for our "material," which the student is soon to receive. For know, that in nearly every selection there are thought pictures which would only allow us to trace an indistinct outline of their form, an outline imperceptible to a beginner, whether he be a literary prince or a literary pauper, and so we have only chosen those paragraphs and stanzas, through which the "drawing" can be seen. And then remember that we have assured you, that if you can make one picture with the voice you can make another. And do not confound our term "Voice-Tone Painting," with that of "Word Painting" for the term "Word Painting" suggests, to the average perception, a combination of esthetic or spread eagle thoughts painted red, white and blue—or orange. Know that our "Voice-Tone Drawing and Painting" masters all lines and tints, and



is ever ready, with a few strokes of Art or Nature to produce or reproduce even a commonplace remark. Above many things we want you to acquire the ability to judge the natural worth of Particles of Thought, comparison one to another, in a picture, at a PROPER MENTAL DISTANCE FROM THE SUBJECT. And what is meant by this may be understood after we have placed, say a newspaper, about two hundred feet away from you, on level ground. You look at it and all you see is "something white." Advance toward it and you will perceive that there is a "black something" on its surface, nearer, and you will make out some of the large letters, a little nearer and you will notice the black lines. Advance again, pick it up, and the "news" is ready to pass into your mind, for you are at the proper distance from the subject matter—Now hold a newspaper close up against your eyes, and its contents are unintelligible to you, remove it a reasonable distance from them, likewise open to understanding. Now, gentle student, don't you see and FEEL that such a result and effect is equally true in the art of voice-tone painting? Surely you do. If not—we hope and feel that earnest study and experience will make sensitive your artistic organization, and you will then be susceptible to the Truth we would impart.

Even as we speak the Orb of Truth lights clearer our surroundings and a "droll little thing" is being driven toward us by true servants of Art. This "little thing" has four legs, long ears, loud asthmatic voice, and his name is Dogmatism.

Panniers are thrown across his back and in them is securely packed for our students this fruitage—"When you have risen high enough in the Art of Expression to see and understand all of its proportions it may be that your conception and production of a voice







tone painting may differ a little from ours, but, THE PRINCIPLES OF LIGHT AND SHADOW, OF ECONOMY AND PERSPECTIVE, WILL REMAIN, FOR THEY ARE UNCHANGEABLE AND ETERNAL."

But, see, our parade of thoughts is nearly past—all past save one, and it carries a banner of silver sheen, on which glitters in purple and gold

"TO WIN ME THOU MUST PERSEVERE,"

an edict heralded from our ever youthful—ravishing—half revealed—snowy veiled—passionate MIND QUEEN, enthroned in her Palace of Art.



## The Material.

It seems hardly necessary to announce that the student, before commencing work, should be familiar with the selections from which our extracts for the material are taken.

### FIRST DIVISION.

From "*The Burial of Moses*,"

This was the truest warrior  
That ever buckled sword;  
This the most gifted poet  
That ever breathed a word;  
And never earth's philosopher  
Traced with his golden pen  
On the deathless page, truths half so sage  
As he wrote down for men,

—Mrs. C. F. Alexander.



## SECOND DIVISION.

From "*The Lady of Lyons*,"—Second Act.

If thou wouldst have me paint  
The home to which, could love fulfil its prayers,  
This hand would lead thee, listen!—A deep vale  
Shut out by Alpine hills from the rude world;  
Near a clear lake, margin'd by fruits of gold  
And whispering myrtles; glassing softest skies,  
As cloudless, save with rare and roseate shadows,  
As I would have thy fate!

A palace lifting to eternal summer  
Its marble walls, from out a glossy bower  
Of coolest foliage, musical with birds,  
Whose songs should syllable thy name! At noon  
We'd sit beneath the arching vines, and wonder  
Why Earth could be unhappy, while the Heavens  
Still left us youth and love! We'd have no friends  
That were not lovers; no ambition, save  
To excel them all in love; we'd read no books  
That were not tales of love—that we might smile  
To think how poorly eloquence of words  
Translates the poetry of hearts like ours!  
And when night came, amidst the breathless heavens  
We'd guess what star should be our home when love  
Becomes immortal; while the perfumed light  
Stole through the mists of alabaster lamps,  
And every air was heavy with the sighs  
Of orange groves and music from sweet lutes,  
And murmurs of low fountains that gush forth  
I' the midst of roses!—Dost thou like the picture?  
—*Bulwer-Lytton.*

## THIRD DIVISION.

From "*The Reaper and the Flowers*,"

Oh, not in cruelty, not in wrath,  
The Reaper came that day,  
'Twas an angel visited the green earth,  
And took the flowers away.

—*Longfellow.*



FOURTH DIVISION.

From the "*Nautilus*."

Build thee more stately mansions, O, my soul,  
As the swift seasons roll!  
Leave thy low-vaulted past!  
Let each new temple, nobler than the last,  
Shut thee from heaven with a dome more vast,  
Till thou at length art tree,  
Leaving thine outgrown shell by life's unresting sea!  
— *Oliver Wendell Holmes.*

FIFTH DIVISION.

From "*Maud Muller*."

God pity them both! and pity us all,  
Who vainly the dreams of youth recall.  
For of all sad words of tongue or pen,  
The saddest are these: "It might have been!"  
Ah, well! for us all some sweet hope lies  
Deeply buried from human eyes;  
And, in the hereafter, angels may  
Roll the stone from its grave away!  
— *J. G. Whittier.*

SIXTH DIVISION.

From "*The Elegy*."

Full many a gem of purest ray, serene  
The dark unfathomed caves of ocean bear;  
Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air.  
Far from the madding crowd's ignoble strife,  
Their sober wishes never learned to stray;  
Along the cool sequestered vale of life  
They kept the noiseless tenor of their way.  
— *Thomas Gray.*

























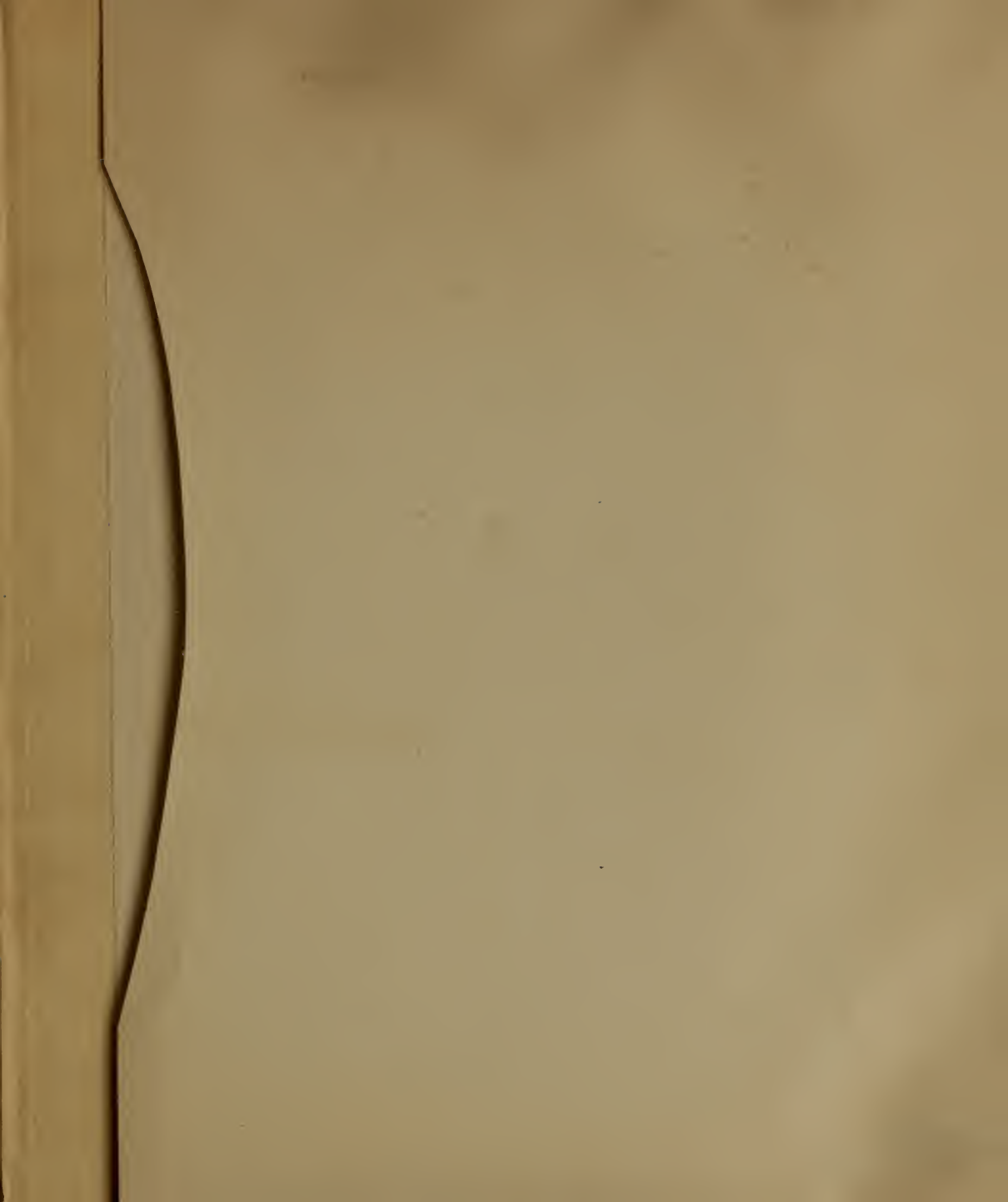








LEJe32



LIBRARY OF CONGRESS



0 027 249 684 5